

KERAMIC STUDIO

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SYRACUSE, NEW YORK

February 1905



THE New York Society of Ceramic Arts talks of holding its next exhibition at the National Arts Club. If it is possible to make this arrangement with the Arts Club, the Society will be able to place its work before the best of critics, and a favorable reception would be of the utmost value, as placing the work on as high a plane as other arts and crafts. Naturally such an exhibition would be of educational rather than financial value, although in the end, a higher reputation would bring more remunerative sales. It has been suggested by the president of the Society that individual members would find private studio sales more remunerative for small articles and the best efforts could then be reserved for the exhibition at the Arts Club. This seems to us an excellent plan since above all things we would wish to see the work of overglaze decorators received as a not unworthy companion of other arts and crafts, as it deserves to be.

The prizes for the competition which closed January 15 will be published in the March number of *KERAMIC STUDIO*. See announcements on back of cover for subjects of the various monthly competitions.

The Problem for the competition closing April 15 will be a conventionalized border for a mushroom plate. Illustrations of the mushroom will be found in this number of *KERAMIC STUDIO*. First prize, \$5.00; second \$4.00.

"Philosophy of Color" is a seventy-two page cloth-bound book from the press of Clifford & Lawton, New York; it treats of the subject of color in a most interesting way. The knowledge of color harmony has usually been regarded as an occult and mysterious accomplishment, but by a few simple rules and explanations the author has brought the subject within the understanding of anyone.

He explains why in the furnishing of a room yellows and reds should go into an apartment having a northern exposure: as there is a deficiency of sunlight in the north end of a house, the colors used therein should supply this lack of warmth. For the same reason, a room having a southern exposure would be made positively glaring by the use of sunny colors, and in such a room deep greens and blues or cold colors should be used. He talks of receding and advancing colors, and tells what the receding colors are and why they make a small room look larger; he goes into the illuminating qualities of white and luminous tones and gives innumerable rules for the correct way of determining color contrast. The colored chart which accompanies the book shows not only the primary colors, but the nine other colors formed from the primaries. It shows also in color the correct contrasts and the correct harmonies. The woman who is interested in dress will understand why green makes her complexion look fresher, why black takes the color out of her face and why white illuminates. Whether in questions of dress or in the higher forms of interior decoration the book treats of the why and the wherefore in a way that is easily understood.

John Lane has just published a very handsome volume, "Hispano Moresque Ware of the XV Century," by A. Van de Put. The majority of the pieces chosen for illustration, and many are given in colors, are unique or of extreme rarity. The book treats only of the wares which were made in the XV century, especially in the district of Valencia, after the province had passed under the control of Spain, the decoration of which, although strongly influenced by the purely Moorish ornament of the XIV century, begins to become more independent, especially in the treatment of plant form. The decoration consists of mock-Arabic characters, spur bands and cross-hatching, gadroons, and flowers and leaves in allover patterns, especially the vine leaf and bryony leaf. In many cases coat of arms either in center or on side of dishes add to the richness of the ornament and these coat of arms have more than anything else allowed the author to reconstitute the history of the ware. This book will be invaluable to collectors interested in old European potteries, and the somewhat intricate but extremely rich decoration will be of great interest to students of design.

EXHIBITION NOTES

THE Handicrafters of Brooklyn held an exhibition of their work at 160 Joralemon Street, Brooklyn, December 7th and 8th. The exhibition was a very successful one and this body of workers hopes soon to organize, and open a crafts house where they can have workrooms and a permanent exhibition.

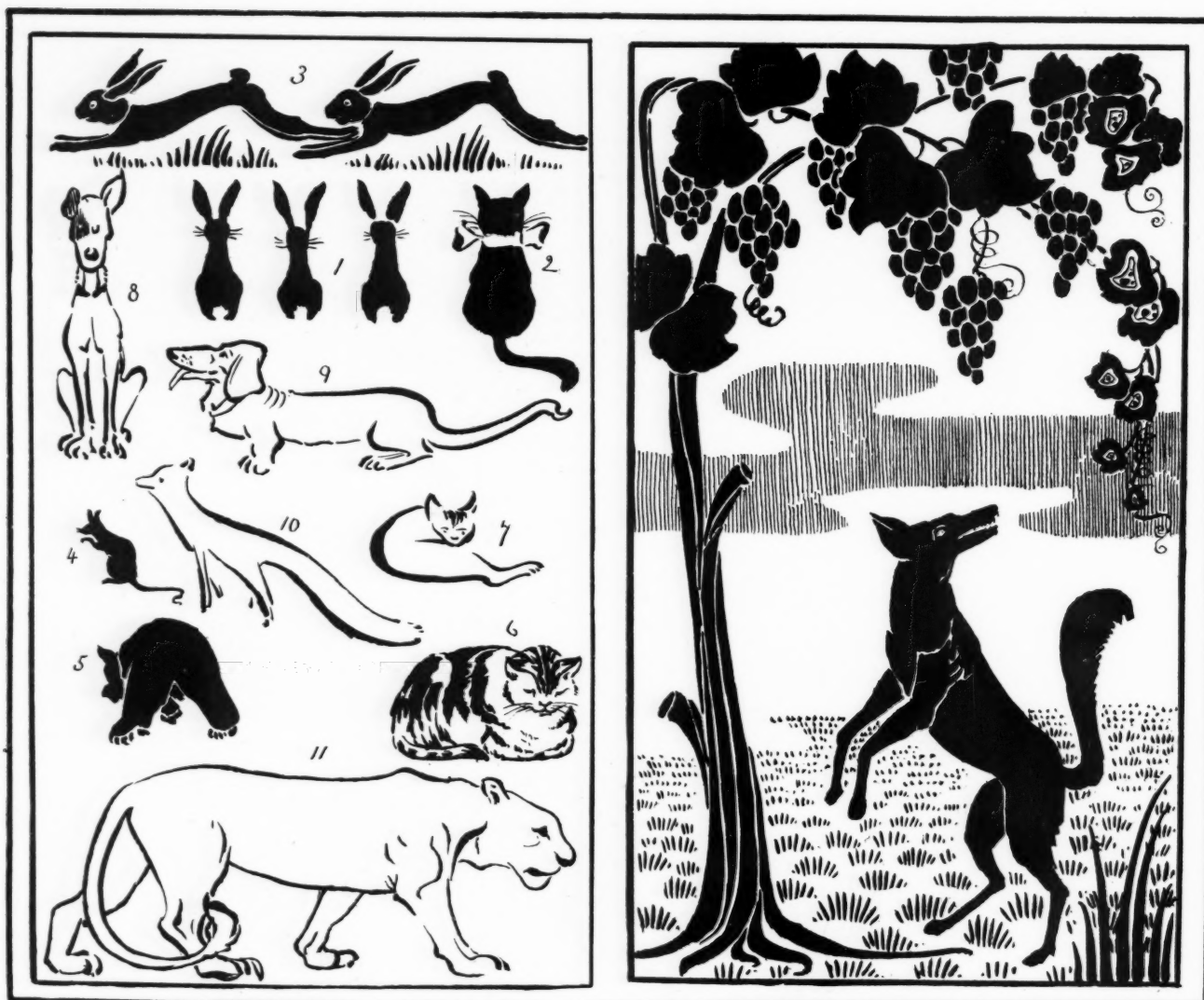
Among the exhibitors in pottery Mrs. Worth Osgood had some very creditable work, also Miss Jane Hoagland, Miss Florence Knapp, and Mrs. M. White Talbot. The metal workers were well represented, Miss Marie Zimmerman had a number of original pieces of jewelry, Mrs. E. P. Day Rankin a chased silver card plate, Mr. H. Whitbeck some rings and silver spoons, Miss M. D. Peckham some jewelry, Mrs. I. P. Conklin some silver belt buckles, Mr. W. C. Stimpson a very attractive silver porringer, Emily F. Peacock a necklace in silver and Amazon stones, a silver cream spoon and some work in copper. Miss E. Chapin had a number of well bound books; Miss Mina D. Behr, Miss G. Heath and Miss Vaughan, modeled leather and stencils. Mary White Talbot and Mary Acker, basketry.

Mrs. Wendell T. Bush held an exhibition of hand weavings and needlework, Thursday, December 8th, at 167 Joralemon Street, Brooklyn. A greater part of the exhibition had been collected by Mrs. Bush in her travels abroad; beautiful bits of finely woven tapestry from Greece, a wonderful red embroidered East Indian petticoat, embroidery from Holland, and needlework from the convents are only a few items in this most interesting collection.

SHOP NOTES

The old firm of Marsching & Co. is now B. F. Drakenfeld & Co.

The Fry Art Co. are sending out a new catalogue of their artists' materials with a very attractive and artistic cover.



BRUSH WORK

W. P. Jervis and F. H. Rhead

CONTINUED

LESSON VII—GIVING HINTS ON DRAWING ANIMALS

IT will be advisable to use a grey paper for these studies, which show the possibilities of depicting animals with a few simple strokes. The student will find it invaluable practice if he will carefully watch various animals and jot down sketches in a similar method to that shown in figures 1 to 5, for as may be readily understood it will impress upon him the form of different objects much more efficaciously than any other method. Not only that, but the pupil will find that he can draw a firmer line and is less fearful of making a bad line, for the form is now impressed on his mind in place of the neat outline he has been in the habit of considering. The student is apt to consider only the lines as he is able to see them, without a thought of proportion or relationship of one mass of lines or shapes to another and the result is usually a weak outline from memory, without form, because form has not been considered. Now if instead of the pencil the student had used the brush he would not only make better forms but better

outlines. Do not be deterred by a few failures, a little perseverance is all that is necessary.

The rabbits in No. 1 can be painted in Vandyke Brown, with a touch of white for the tails. Nos. 6 and 7 show two different methods of drawing cats. Nos. 8 to 11 are examples of outline drawn with a brush. All these studies may be done in natural colors, using a darker color for the outline. The panel "The fox and the grapes", is adapted for either pyrography or underglaze colors. The sky should be sponged in yellow with orange cloud. The foreground in yellow green with grasses in a darker green. For the fox use a reddish brown, the trunk of the vine a russet brown, the grapes in purple and the leaves in two shades of green.

PERSIMMONS

Paul Putzki

For the fruit use light violet, Albert yellow, shading with carnation and brown green. The leaves, dark green, yellow green, brown green, with touches of yellow red and dark brown. The background may be treated in the same colors.



PERSIMMONS—PAUL PUTZKI

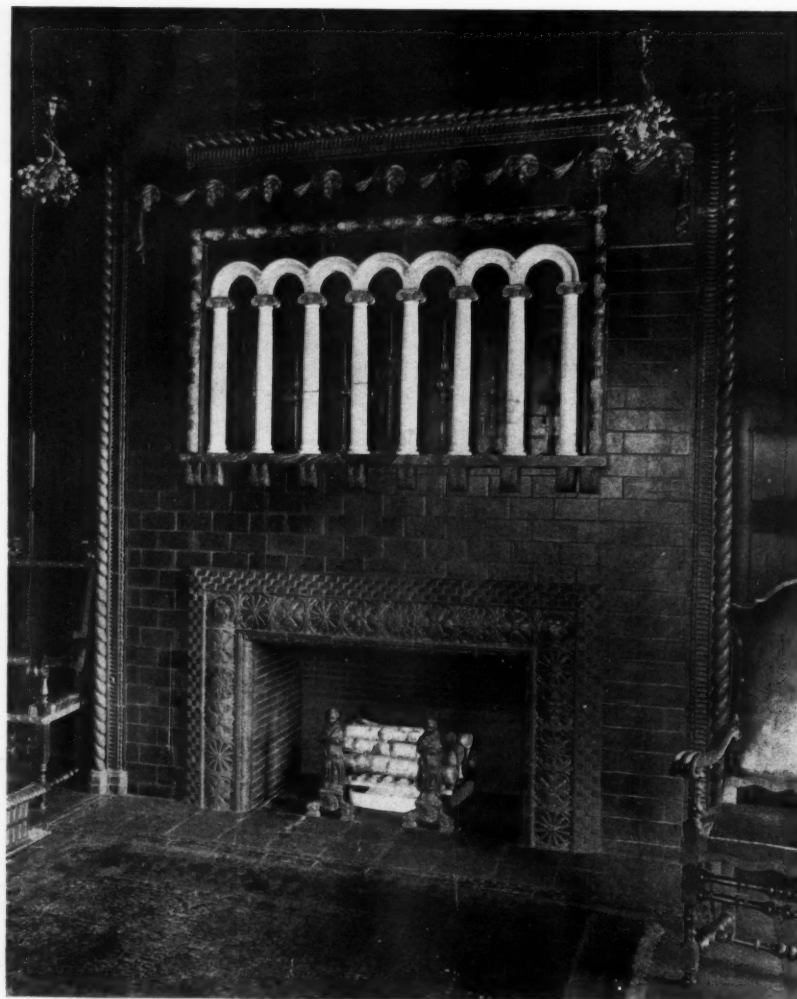
LOUISIANA PURCHASE EXPOSITION CERAMICS

(CONTINUED)

GRUEBY FAIENCE

When the Grueby Pottery first sent out its bowls and jars with its fine mat and craquelé green glazes, few dreamed that these quiet restful pieces would take such a hold upon the popular fancy—and after that the deluge! Everyone with a ceramic leaning made haste to discover a mat green to sell while the fever lasted. Many have been the mat greens put upon the market since then and each potter claims his to be the one and only perfect glaze, but the fact still remains that the Grueby green is the most satisfying and the interesting craquelé effects have rarely been approached by any potter. It is to be regretted perhaps that the body is not of a finer grain, but for interior work that is not of so much consequence. The business of the Grueby pottery, everyone knows, was originally the making of drain and sanitary piping, etc., the art ware necessarily must have been of the same materials to

FIREPLACE
BORDER
AND
FIREPLACE
OF
GRUEBY
FAIENCE



avoid too great complexity of production. The most interesting part of their work at the present moment is the tiling for fire places, flower pot stands, etc., which, while green predominates, is executed in various subdued colors and is excellent in design. A new feature introduced at St. Louis was the scarab letter weight in a mat green or blue, which admirably suggests the scarabs of the pyramids and the Nile country.



SCARAB LETTER WEIGHT—GRUEBY FAIENCE

The Grueby shapes are simple. It is evident that a man of artistic tastes directs the form and decoration. The colors are somewhat limited, the best being the green, and brown; a blue

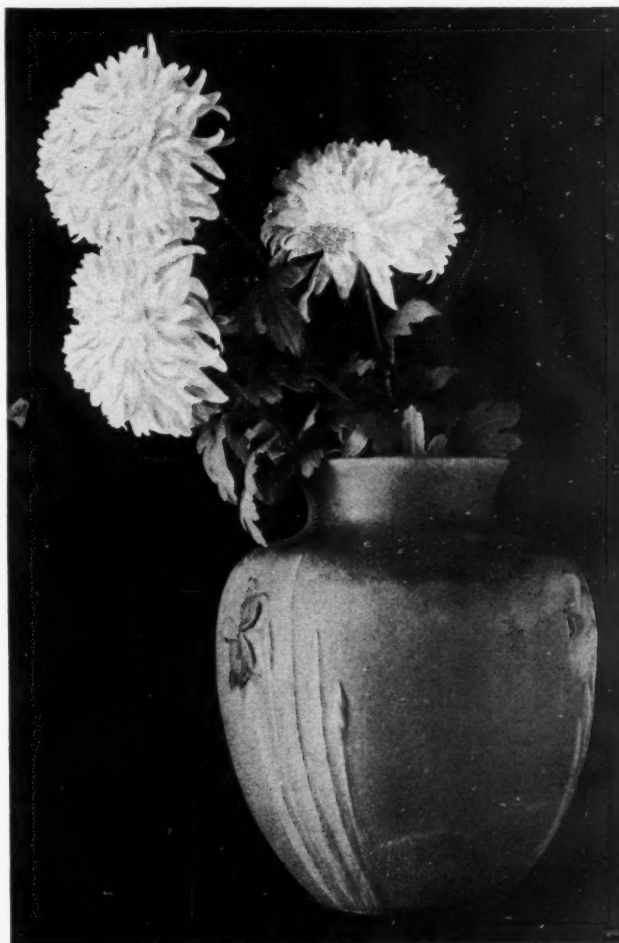


GRUEBY VASES

and yellow and some grey tones are also made, and in the tiling make a most harmonious and restful effect. The vases are thrown on the wheel, but the finishing is by hand and the completed piece has not that commercial finish so



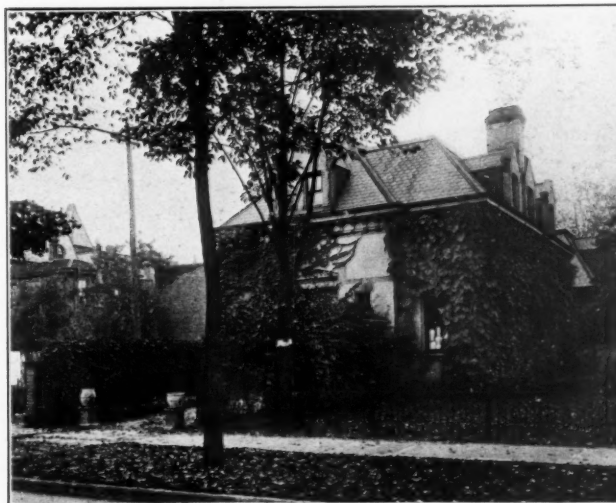
GRUEBY VASES



GRUEBY VASE

common to most of its imitators. Much of the relief work is done by young girls and boys under careful direction, putting on the lines of relief clay and modeling them with tools.

Whatever the ceramic reputation of Grueby may be in coming years it must always have the credit of having set the standard of taste for quiet things and of having had a great educational effect upon the American public.



HOME OF THE PEWABIC POTTERY—MARY CHASE PERRY



MARY CHASE PERRY AT WORK

MARY CHASE PERRY, POTTER

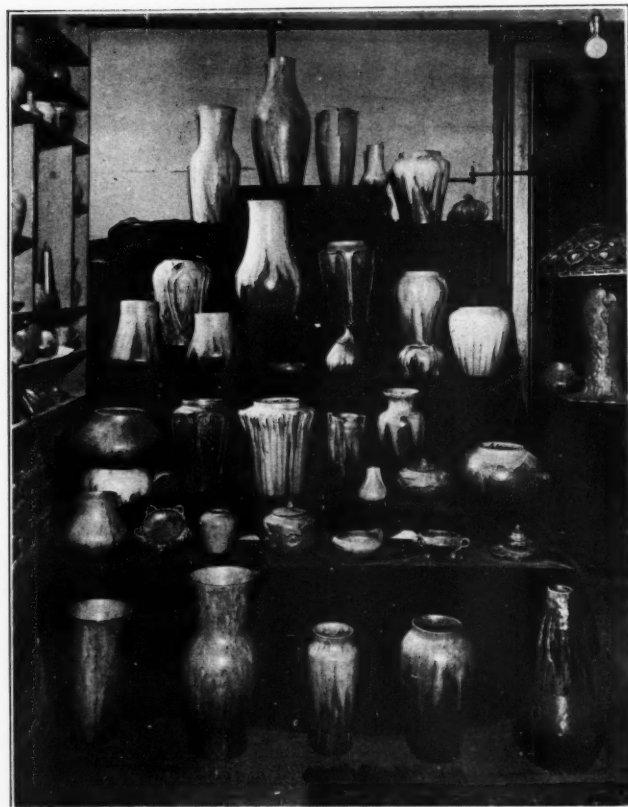
Among the host of potters which the ceramic movement in this country has brought to the front in the past three years there are a few names which stand out from the mass of imitators, by reason of original and hard work. Among these Mary Chase Perry deserves place in the first rank. Originally a china decorator of the naturalistic school, dissatisfied always with the results obtainable under the old regime, she has at last found her medium of expression in the "Pewabic Ware" which she makes in her little pottery at Detroit, Michigan. The pieces which were shown in the Michigan building at St. Louis stood out from the mass by their simple shapes and quiet color. Of all the mat glazes on pottery, the yellows, buffs,



MARY CHASE PERRY'S STUDIO SHOW ROOM

and browns which Miss Perry has developed, seem most a unit with the vase itself. The texture is the most satisfying and the color a relief from the eternal mat greens with which every would-be potter is trying to outdistance Grueby and win fame and fortune before the fad is past. Quite recently Miss Perry held an exhibit of the results of her past two year's quiet work and the effect more than equalled expectation.

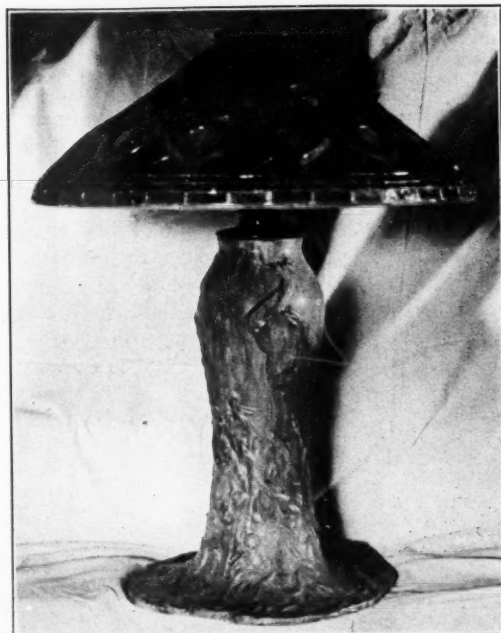
With only three helpers, Mr. Caulkins, with whom she is associated in the making of the Revelation Kilns and who is as enthusiastic as she over her work, one man to throw the forms on the wheel, for she uses no moulds, and a young boy to do the "odds and ends," she has turned out not only an astonishing amount of work but many pieces of unusual artistic merit which will assuredly bring her merited success in a financial way.



FLOWING MAT GLAZES—MARY CHASE PERRY

Miss Perry is not limited to the buffs and browns for color but we mention these as being especially unusual and interesting. She has quite a range of color on which she can rely as well as many unexpected and unusual effects, such as unexpected natural crystallizations. Her pottery is fired at cone 4 and quite well vitrified so that it holds water well, as do not many of the lower fired wares. Much of her decoration is in rather high relief and the ideas are often unique both in thought and execution—notably the peacock design for lamp and the flower growth arrangements where the roots form the base and support of the piece.

The Pewabic ware is named from an Indian river near Miss Perry's home.



LAMPS

MARY
CHASE
PERRY

Lamp has three Peacocks with tails forming base. Shade made up of eyes of feather—a golden brown glass in ground work.



The Dandelion lamp has leaf, stems and puff ball in base and shade suggesting the flower growth. The morning glory shade gives quite a Japanese suggestion—pale dull blue ground with opalescent tones—flowers in deep blue, made with extremely fine leading, almost like wire. Has been much admired by Mr. Freer who compared it with an old Japanese screen.



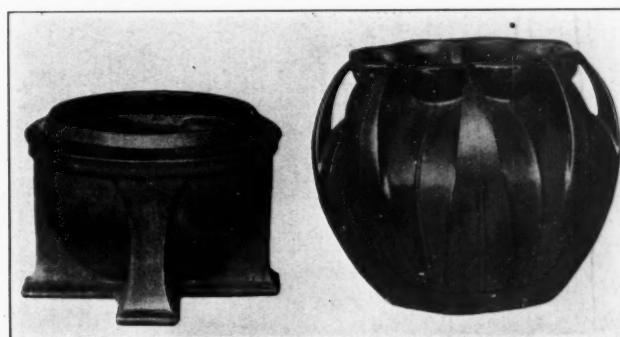
TECO PORCELAINS WITH CRYSTALLINE GLAZES

TECO WARE

To Mr. Gates of Terra Cotta, Ill., is due the credit of being the first to put upon the American market crystalline glazes of the type developed abroad and of extraordinarily large crystallizations. While Rookwood had experimented in crystalline glazes as early as 1900 and had made its tiger eye and gold stone effects, these were not generally recognized as crystalline glazes. At St. Louis the Teco pottery's exhibit included a small case of these crystallizations which were interesting in the extreme.

While these crystalline glazes made at the Teco pottery have not the depth and fine texture of the Sevres, Royal Copenhagen and Rorstrand crystallizations, probably because the porcelain body is not so fine, nor the variety of the Royal Berlin, they are still extremely interesting and beautiful and a novelty for the lover of ceramics. The main output of the Teco potteries however, is composed of vases, lamps, etc., in a mat green of fine texture and of original, though rather complicated shapes. Mr. Gates also makes the largest garden vases and architectural pottery in the United States, some of the garden vases being four feet high.

TO BE CONTINUED.



TECO MAT GREEN POTTERY

LEAGUE NOTES

WE are requested to give a more explicit statement regarding our two exhibitions. They are: first, the exhibition at Portland, Oregon, at the Lewis and Clark Centennial, beginning June 1st, 1905 and continuing until November 1st, 1905. And second, the Comparative Travelling Exhibition which will be held at The Art Institute, Chicago, from May 9th to May 24th, 1905, inclusive.

For Portland we have asked for pieces already on hand, more plainly speaking, those accepted by the jury for St. Louis, and those which should have been submitted for that exhibition. We know those pieces to be worthy our members and a credit to the National League of Mineral Painters. This exhibition need not comprise a great number of pieces, but should be composed of very choice articles. They would then be installed in the Art Palace without question. Announcements concerning this will follow later.

Our second exhibition will be composed of the problems of our educational course for this year. The results emanating from these, are to be brought together at this opening exhibition, as heretofore, after which it will be started on its

regular itinerary. All pieces are to be judged by a competent jury; the judgment, or criticism, written on a slip and sent to the owner.

Only those who conscientiously have worked all of these exercises can comprehend the value of the criticisms, and the benefit derived from viewing and comparing them with their own. We have over four hundred members; we should have three hundred, or surely two hundred, tiles. If in working out our own tiles we have resorted to no plagiarism, no adaptation, have used hands, head, heart and soul, think of the knowledge we will gain in that comparison.

Will only one half of our class respond? In these days of large things, when educational work is sharing in the general

expansion of aim and resources, when all cherish the worthy ambition of success, it is preposterous to believe that less than one half of our members will respond. If as in the case of the tile, we have as many cup and saucer designs, jars, plates, bowls, slabs, and cylindrical vases (all contained in this course) it will show the serious application of which our members are capable, and will give cause for rejoicing.

On Sunday January 8th, while listening to the memorial concert given by the Chicago Orchestra as a tribute to Theodore Thomas, another name—Anna Armstrong Green— was silently woven into the sweet "Tone Poems" by her co-laborers; her life and work have left an imprint for good.

BELLE BARNETT VESEY, President.



VIOLET PLATE—I. M. FERRIS

FOR light violets use a thin wash of Sèvres Blue and Royal Purple and same colors used stronger for darker ones. In darkest places use a little Dresden Deep Violet with blue.

Do not try to make any of the flowers very double in first

fire but keep them clear and clean. In leaves use Moss Green, Brown Green and Dark Green. For background use Albert Yellow in lightest part, next tone lavender glaze and the violet and blue in deepest tones with Purple Black. Dust with same colors and retouch in second fire with same.



INKY COPRINUS

MUSHROOMS

H. Barclay Paist

TALL LEPIOTA (PARASOL MUSHROOM)

THIS mushroom is cream white with brown patches, stems same white shaded irregularly with brown, white gills. For shading use Copenhagen Grey, for brown markings Sepia. These mushrooms grow from 3 to 7 inches high and are among the most beautiful mushrooms.

GENUS CORTINARIUS

Paint the top of the mushroom a creamy brown. The gills are lavender, varying from a deep color in the young ones to a pale color and turning brown in the old ones. The small mushrooms in the study are the Cortinarius Alboviolaceus, they have pale lavender caps with deep violet gills; stems color of the caps. They may be found in clumps of moss and with

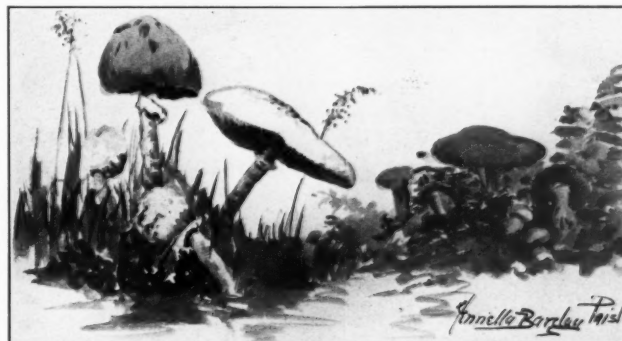
bits of the moss often sticking to them in little patches. For the pale color use a delicate mixture of blue and rose pink, using deep violet (Ruby Purple and Dark Blue or a prepared Violet) for the gills. Copenhagen Blue with a bit of violet added will do for the caps and stems. For the moss, Moss Green, Brown Green and Dark Grey.

INKY COPRINUS (INK CAPS)

The caps and stems are of a creamy or smoky hue. Use Dresden, Yellow Ochre and shade with Copenhagen Grey. The gills are the color of ink (blue black), use Black, adding a little Dark Blue and Ruby. The spotted ink cap is darker in color. Use same colors for caps and stems, only stronger, making the spots with Sepia. The gills are similar to those of the former variety. Make the soil around look mossy and rich with greens and browns.



TALL LEPIOTA



CORTINARIUS



MUSHROOMS—ALICE WILLITS



MUSHROOMS—ALICE WILLITS

No. 1—Deep buff cap, gills and stems cream white, brown roots. No. 2—Violet cap, buff gills and cream white stem. No. 3—Deep orange stem shading from light to dark orange at base, brown roots. No. 4—Brown red cap, stem yellow shaded with red. No. 5—White cap, cream gills, brown wood. No. 6—Brownish buff cap, cream stem shading darker at base. No. 7—Orange cap, yellow gills and stem. No. 8—Dark red cap, gills and lower part of stem yellow, upper part of stem pinkish. No. 9—Greyish cream cap and stem, gills pale lavender. No. 10—Grey cream, brown roots. No. 11—Dull red top, gills and upper part of stem yellow, middle of stem darker red shading to cream at base, brown roots. No. 12—Light brown cap, stem and roots, cream gills. No. 13—Greyish cream. No. 14—Pinkish cream cap, stem and gills lighter. No. 15—Pale pinkish grey, brown roots. No. 16—Scarlet top, cream gills and lighter stem. No. 17—Violet cap, cream gills, pinkish stem. No. 18—Cream. No. 19—Pinkish cream cap, deep yellow under. No. 20—Brownish orange cap, grey cream gills and brownish stem. No. 21—White. No. 22—Pinkish buff cap, white gills and stem. No. 23—Blue grey cap, pinkish cream gills and stem. Nos. 24 and 25—White. No. 26—Brown cap and stem, yellow gills. No. 27—White with touches of yellow in center of cap and blackish scales on stem. No. 28—Black with white border on brown wood. No. 29—Light pinkish brown. No. 30—White. No. 31—Cream. No. 32—Orange. Nos. 33 and 34—Deep yellow cap, cream gills and stem.

STUDIO NOTES

Mrs. Anna Armstrong Green, wife of Thomas S. Green, M. D., and only daughter of Rev. and Mrs. F. C. Armstrong, died at the home of her parents, 743 Harrison Street, Chicago, Friday night, January 6th.

Mrs. Green was a member of the "Chicago Ceramic Art Association" and the National League of Mineral Painters. She was well known in the art world where her original line of work and exquisite creations won for her a high place. The strength and beauty of her compositions were the result of careful, painstaking, thoughtful study, combined with a refined and keenly artistic temperament.

Personally Anna Armstrong Green was a most lovable woman, gentle, conscientious, and thoroughly womanly, and, I but voice the sentiment of the entire colony of Chicago artists when I say, that not only as an artist, but as a dearly beloved comrade and friend, will she be missed from our circle.

MINNIE C. CHILDS,
2nd Vice-Pres. Chicago Ceramic Art Assn.

Mr. Cobden of Philadelphia sent us as a Christmas greeting a dainty reproduction in color of his roses, about three by four inches in size.

HOW TO TELL AGE OF POTTERY WITH A MAGNET

THE attempt to ascertain the age of a porcelain vase by testing it with a magnet may appear ridiculous, but a French scientist claims, with much plausibility, that he can fix approximately the dates of all potteries in this way.

The magnetic needle does not, as many people suppose, point exactly to the north, but deviates from a north and south line to an extent which differs in different places, and also varies from year to year at the same place.

At Paris, for example, this deviation, or "declination," as it is technically called, was $11\frac{1}{2}$ degrees to the east in the year 1580. In 1663 there was no declination—that is, the needle pointed due north. Since then the declination has been westerly. The greatest westerly declination—about $22\frac{1}{2}$ degrees—occurred in 1835, since which time the needle has been slowly coming back to the meridian. The declination is now less than 15 degrees, and in another century it will be zero.

Furthermore, a freely suspended magnetic needle does not lie horizontally, but dips toward the north, and this dipping or "inclination" varies, as the declination does. It is evident that if we know the inclination and declination for all past times or know the laws of their variations, so that we can compute their values at any epoch, we can fix the date of any occurrence by the declination and inclination at that time.

Now most clay contains iron and is magnetized in the direction of the prevailing magnetic force—that is, parallel to the compass needle. When the clay is "fired," or baked, the direction of this magnetism becomes fixed, parallel with the direction of the compass needle at that instant. Hence, if the resulting vase or brick were undisturbed, it would preserve, graven in it, so to speak, a record of the date at which it was made.

Vases are disturbed, and we cannot tell which side was north in the firing kiln, so that we cannot use the magnetic "declination," but we can make use of the dip, or "inclination."

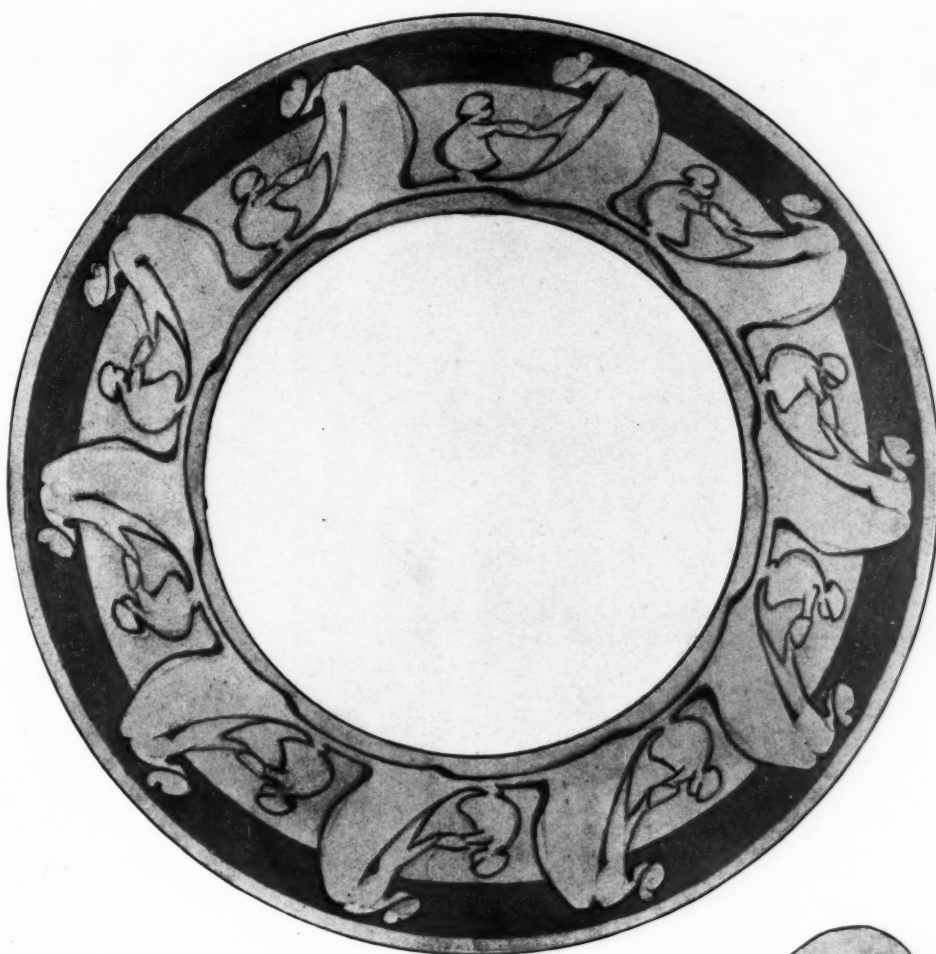
This ingenious method has been applied to vases of the Roman and Etruscan periods. The former gives a very different inclination from the latter, indicating a great difference in age, which is at least interesting and gratifying as a first result.



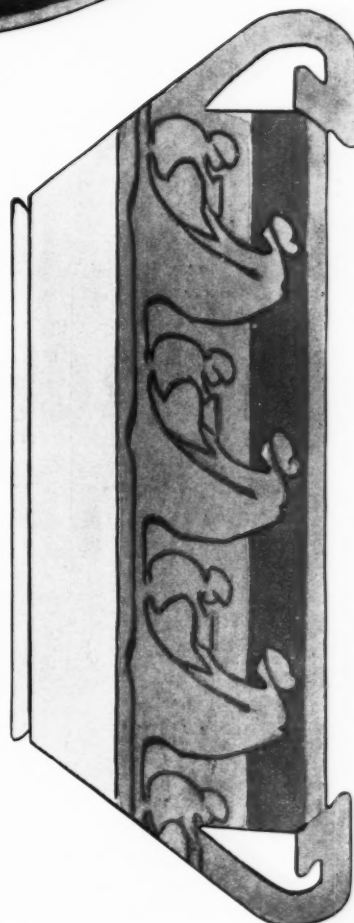
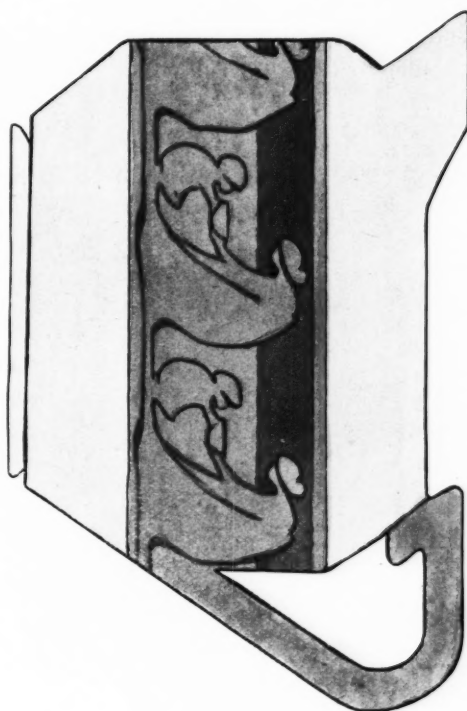
MULLEN

Russell Goodwin

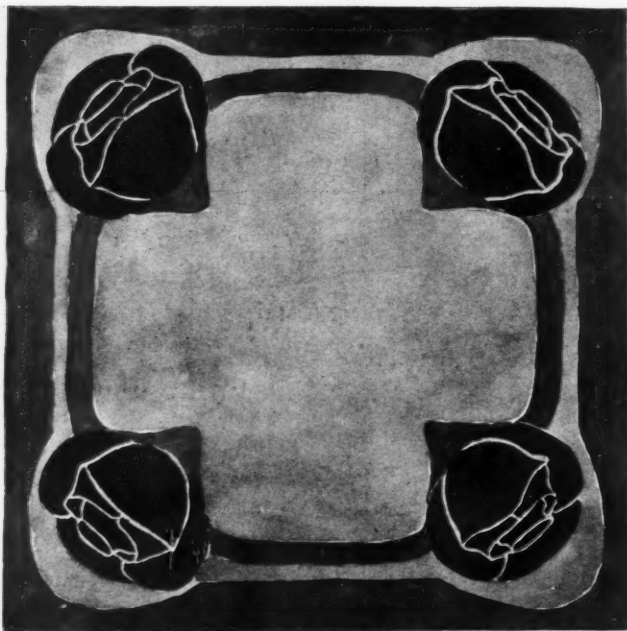
THE mullein stalk is exceedingly decorative, the flower head a soft yellow, the leaves and stalk a light grey green. When old, the flower head is more of a mahogany shade and would be effective against a greyed peacock blue sky, softening into mahogany yellow brown and olive green.



BREAD AND MILK SET—AUSTIN ROSSER



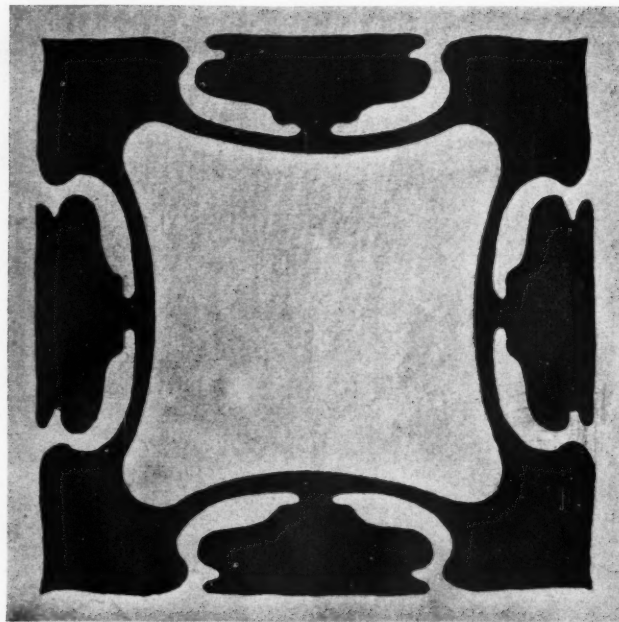
The little figures seem most appropriate done in a soft grey blue or delt. Flat enamel with black outlines was used in the original plate, leaving the figures white, though they and entire surface of china may be tinted a very light shade of the color used.
Or, use ground of deep cream, background of yellow ochre, outlining in black or gold.



FLOWER POT STAND

Margaret Overbeck

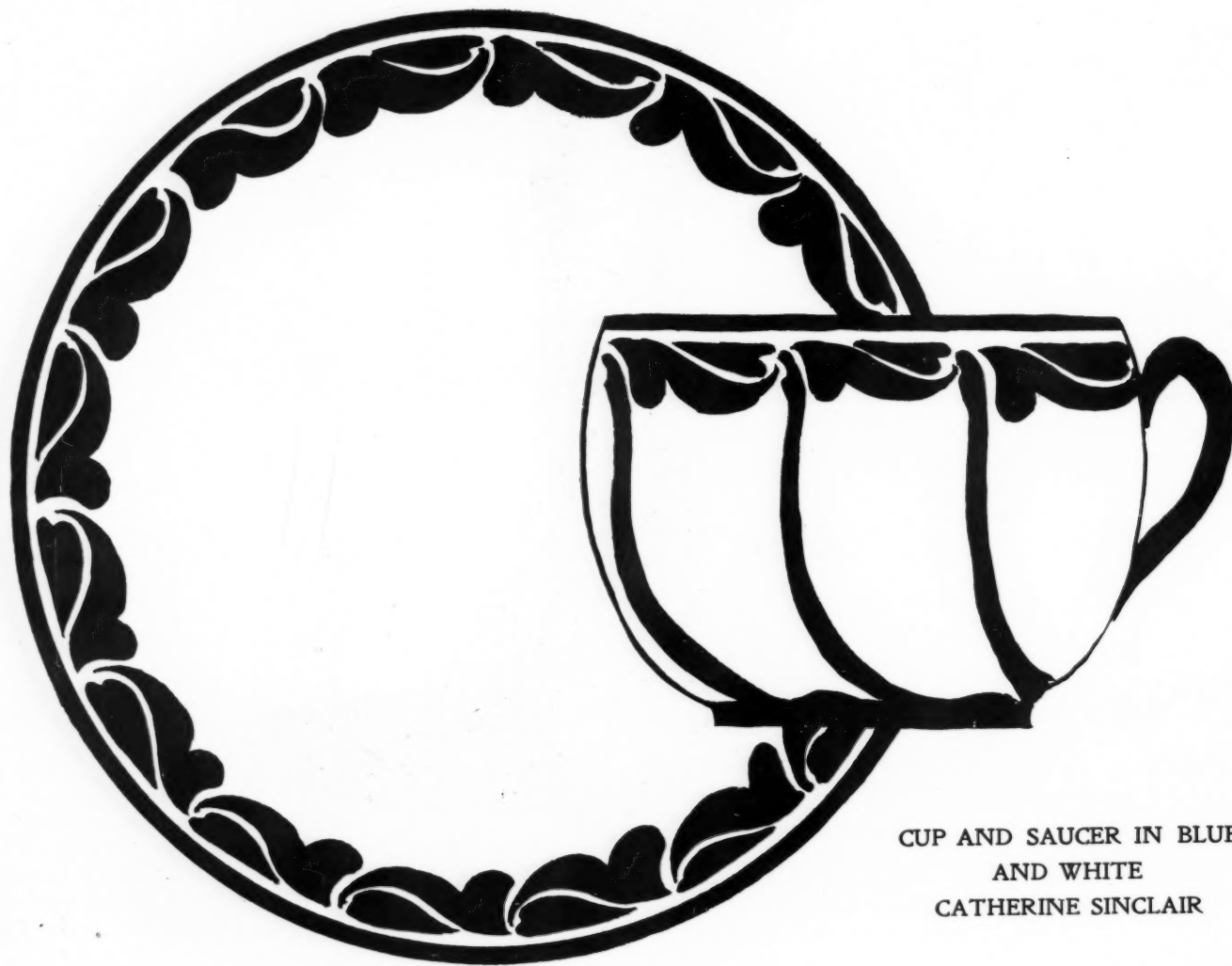
Yellow pond lily design for tile. Flower a deep yellow on a lighter ground of the same. Color balance of design in two shades of grey green.



TEA TILE

Edith Alma Ross

To be executed in blue and grey.

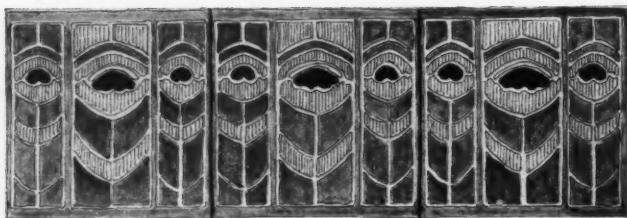


CUP AND SAUCER IN BLUE
AND WHITE
CATHERINE SINCLAIR



TOAST CUP—MISS SEGSWORTH

Darkest shade, a rich dark blue; medium shades, two tones of olive green, gold outlines.



WINDOW BOX IN TILES—PEACOCK FEATHER

Margaret Overbeck

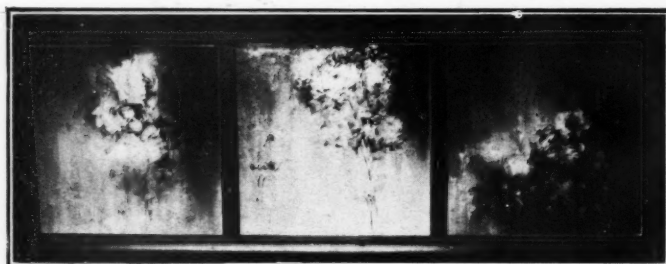
Eye of feather Violet with Yellow Brown above center eye of panel. The rest of the design is carried out in two shades of green, Dark Green 7 and Moss Green with Yellow added. Tint the tile with Ivory Yellow and fire before putting on the design.



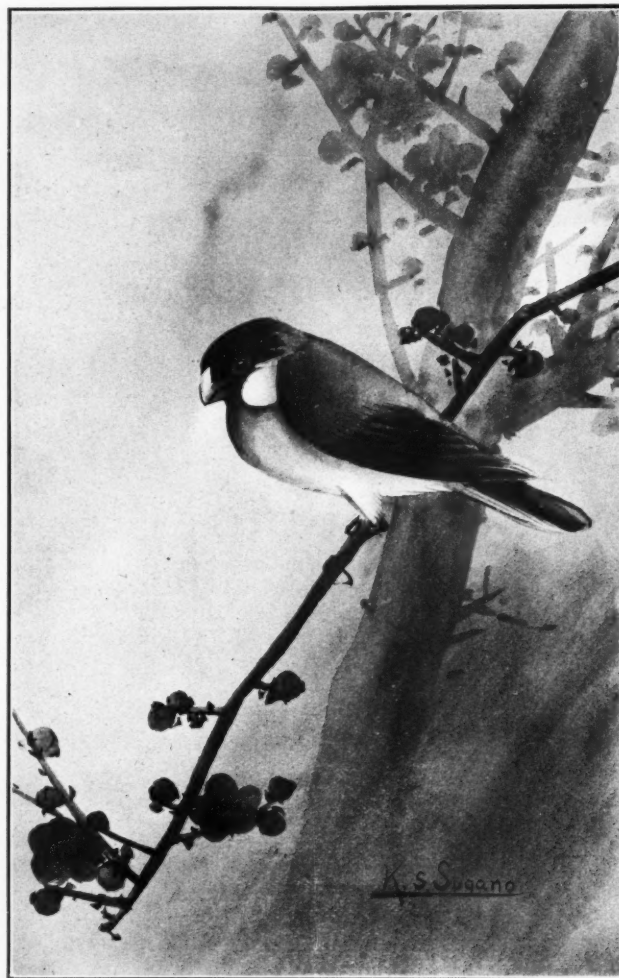
STUDY OF BIRD

K. S. Sugano

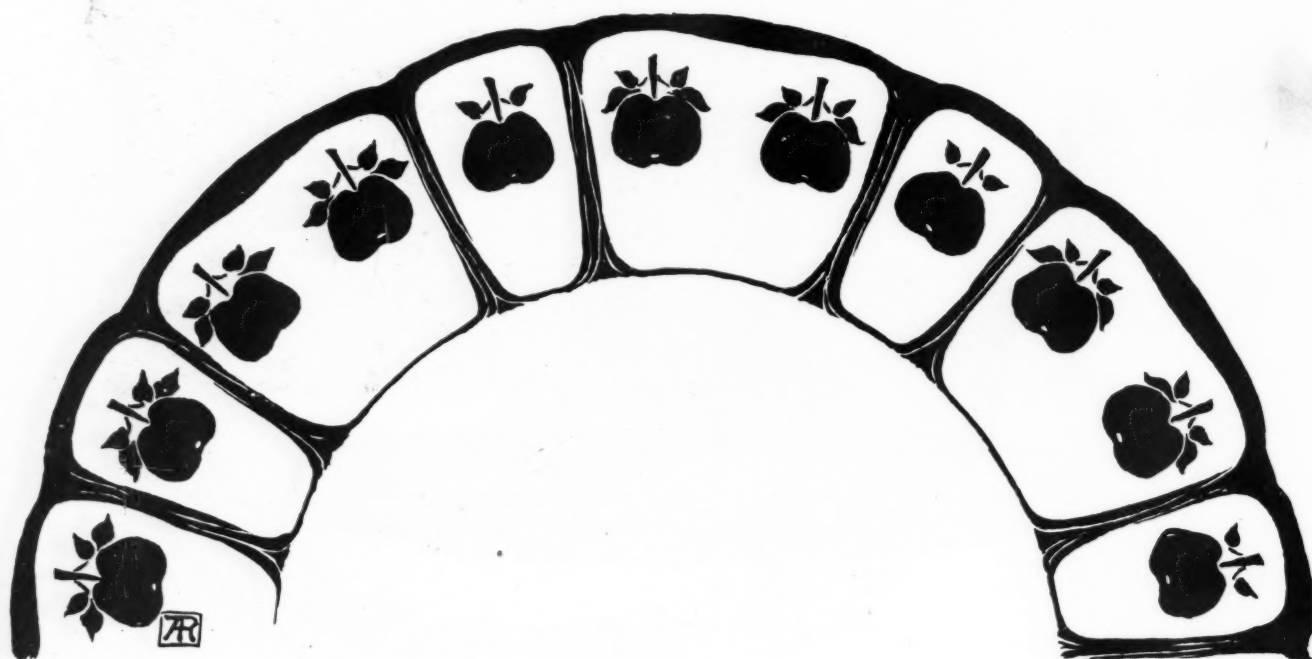
This clever little sketch is by the Japanese artist, K S. Sugano, Portland, Oregon. It is executed in soft greys and browns.



FLOWER PANELS—SARA WOOD SAFFORD



STUDY OF BIRD—K. S. SUGANO



BORDER FOR FRUIT PLATE IN TWO SHADES OF GREEN—ADELAIDE ALSOP ROBINEAU



BREAD AND MILK SET—MARIE CRILLEY WILSON

Design of gold outlined in black or pompadour on a background of Fry's opal lustre. This could also be carried out in blues or greens; or, background of border dark grey blue; design grey green of a lighter tone; center of plate and lower portion of pitcher and bowl, soft grey.



CUP AND SAUCER—ADELINE LIENAU

Carry out the design in Grey Blue for the flowers, Grey Green for stems and leaves; edge of cup and saucer and handle Grey Blue. Put a Celadon tint between edge and top of design.



MOTIF OF MONTEREY CYPRESS FOR DECORATIVE USE—EDNA GAMBLE

THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

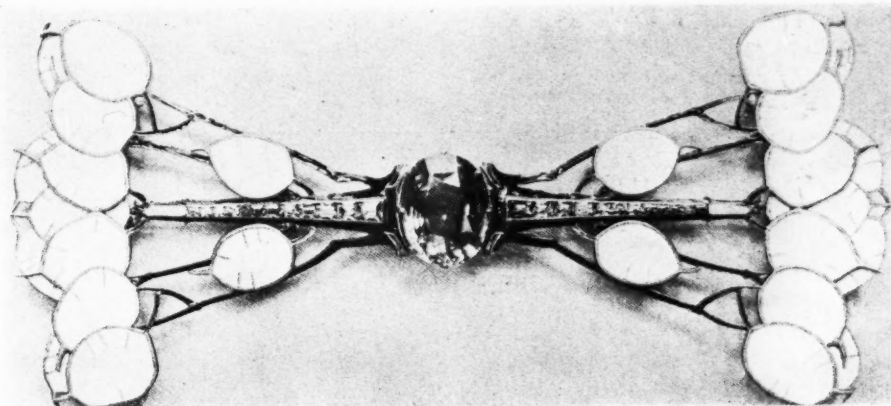
All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

THE CRAFTS AT ST. LOUIS

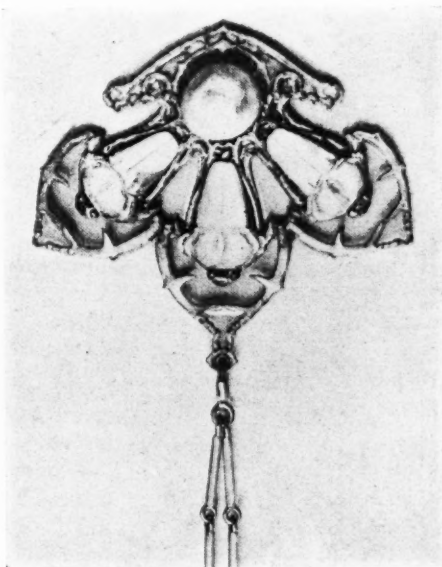
TO craftsmen one of the most interesting exhibits at the St. Louis Exposition was the jewelry, notably that exhibited in the French Section. Two long cases represented numerous jewels and ornaments, by René Lalique, Officer of the Legion of Honor, at once sculptor, painter, enameleur and goldsmith. Perhaps the simplicity that we are striving for these days is not always there, but his work shows so surely the confident hand of a master craftsman. The originality, subtle harmony of color and fearless spirit in his work are delightful. Take for instance one of the beautiful round deep collars, the one made of fine suede, with the designs cut out, and the edges embroidered in fine gold thread. The clasp was made of two panels of carved horn, colored, so that they toned with the leather, these were set in silver and also toned so that the whole was perfect harmony. Another



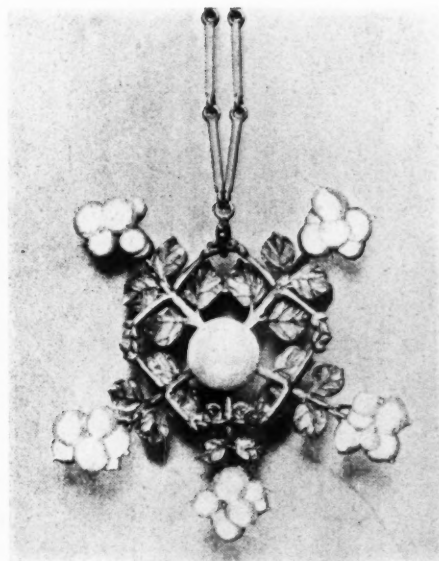
COMB—LUCIEN GAILLARD



CLASP—RENE LALIQUE
By courtesy of *The Craftsman*

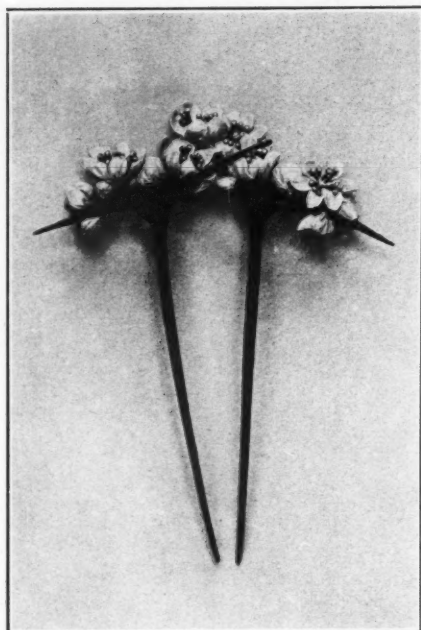


PENDANT—RENE LALIQUE
By courtesy of *The Craftsman*



PENDANT—RENE LALIQUE
By courtesy of *The Craftsman*

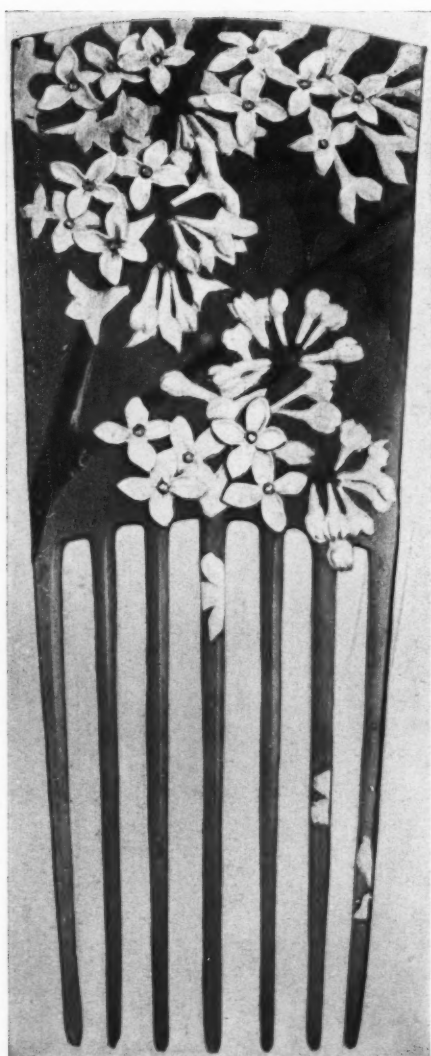
KERAMIC STUDIO



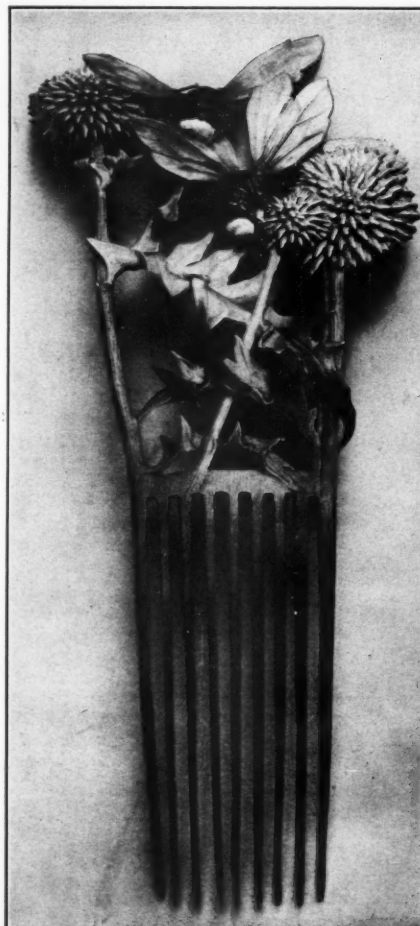
COMB—LUCIEN GAILLARD

collar was embroidered in golden yellow shades with an enameled clasp that repeated the same notes of color and still another in amethyst tones with a clasp of gold and enamel, and from the clasp a delicately toned amethyst crystal ornament hung. Several ivory, or ivory colored horn back combs, were exquisite in their daintiness, with a rich yet quiet beauty. A simple arrangement of topaz and small diamonds were set along the tops of these combs, and underneath this narrow band setting, each comb was carved, one with a flower motive, one with lions, another with peacocks and still another with dragon flies. A tiara in green colored horn enamel and gold showed great skill and invention. The thistle motive was used, and each thistle was enameled on gold in dark blues and greens shading lighter at the top of the flower. Only those who know anything of enamels and the difficulty surrounding this work could appreciate these marvelous results. We hope to have more illustrations of M. Lalique's work later.

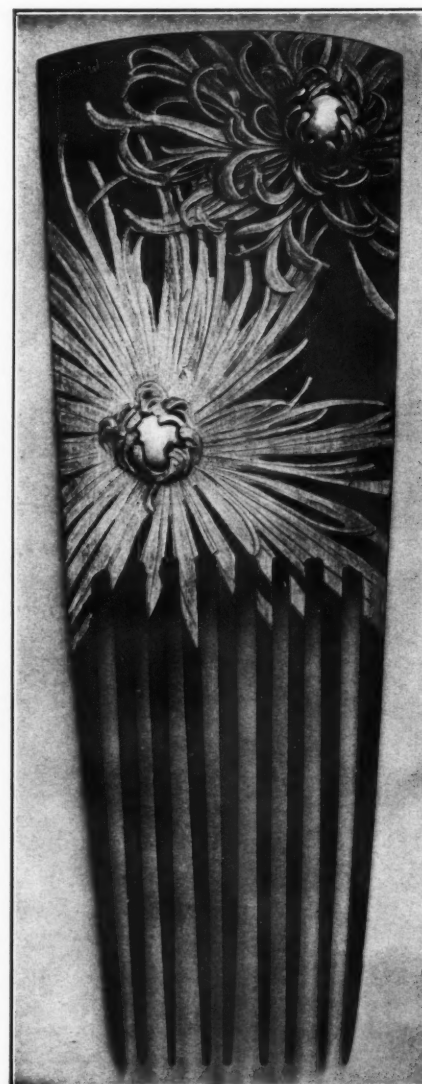
The work of Lucien Gaillard was of the greatest interest, it is very original, harmonious and extremely refined. A pocketbook was especially beautiful in gold and enamels. The wheat motive was used in the design for the front part and this was enameled in pale yellows and green. The clasp was made of a large amethyst set in gold, the handle was of ivory with a moth enameled in green and black on gold.



COMB—LUCIEN GAILLARD

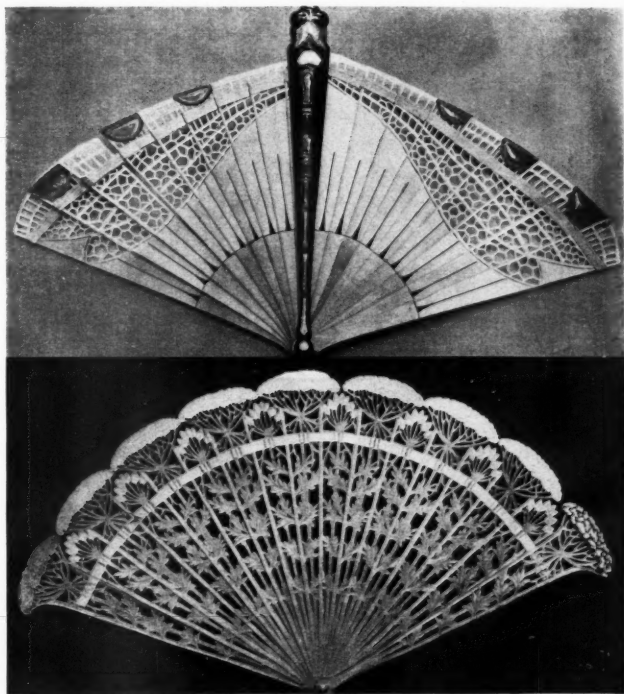


COMB—LUCIEN GAILLARD

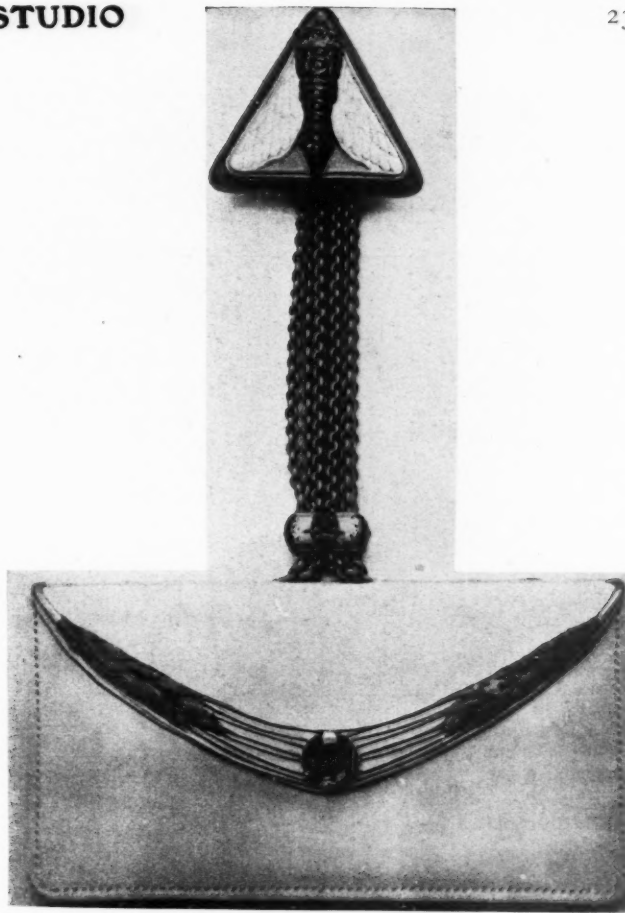


COMB—LUCIEN GAILLARD

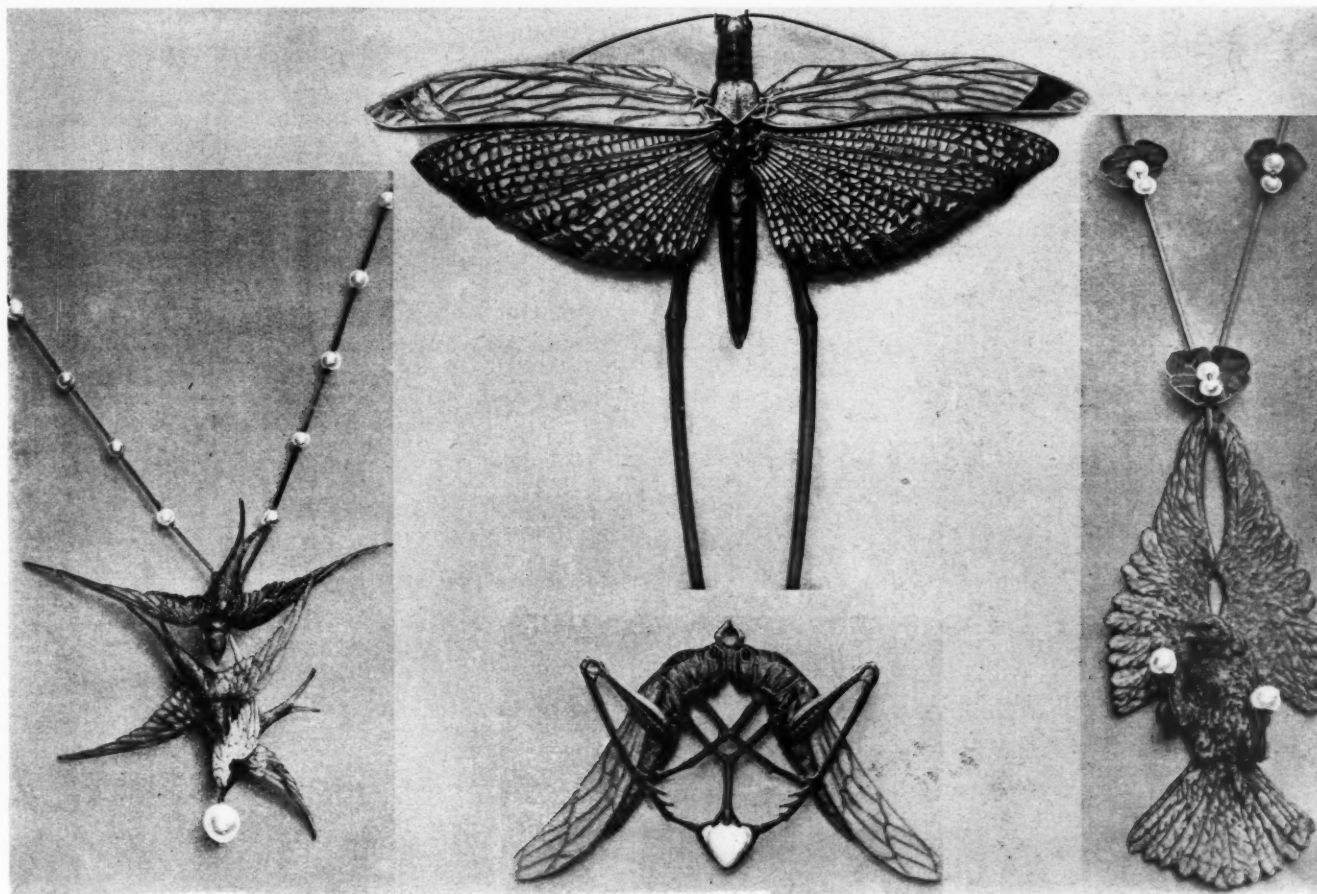
Beautiful chains made of long gold links enameled, were unusually fine. Like Mr. Lalique, M. Gaillard uses carved and colored horn, in connection with his enamels and precious stones. The accompanying illustrations will give readers a good idea of this craftsman's work.



FANS—LUCIEN GAILLARD.



POCKETBOOK—LUCIEN GAILLARD

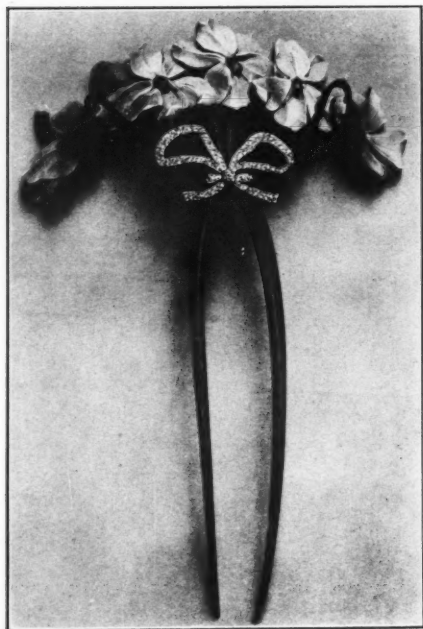


PENDANT

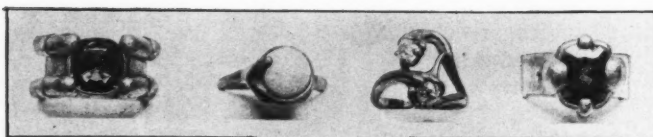
COMB AND BROOCH

LUCIEN GAILLARD

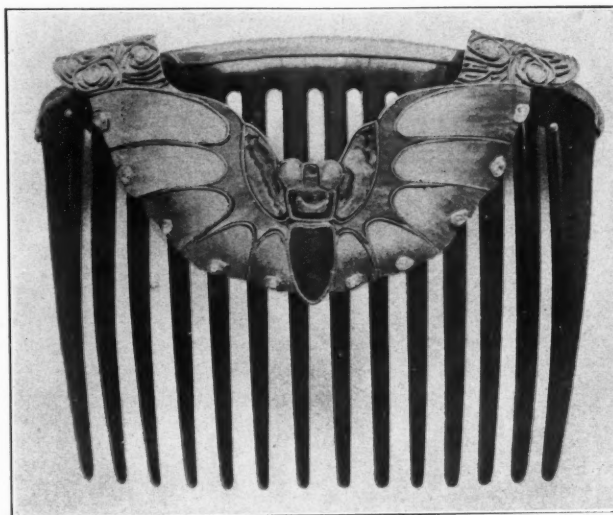
PENDANT



COMB—LUCIEN GAILLARD



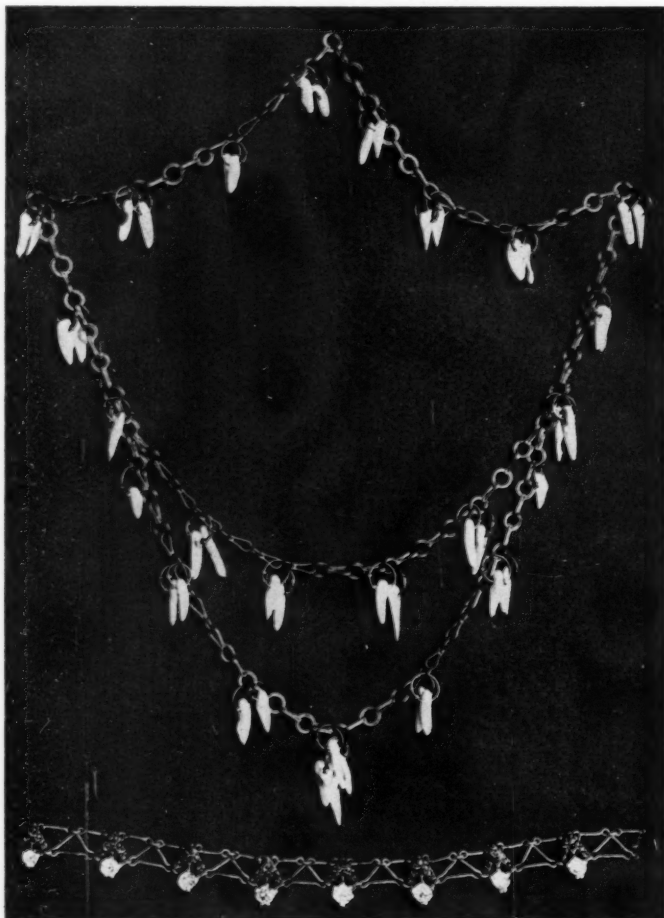
RINGS—CHARLES RIVAUD



COMB—CHARLES RIVAUD

Charles Rivaud exhibited an interesting collection of rings and two necklaces, one in gold and pearls and one in gold and rubies. Several examples of his able and unique work are illustrated.

Unfortunately we were unable to secure photographs of the very pieces exhibited at St. Louis by either Mr. Lalique, Mr. Gaillard or Mr. Rivaud.



NECKLACE AND BRACELET—CHARLES RIVAUD



PENDANT—CHARLES RIVAUD

ANSWERS TO INQUIRIES

Mrs. W. E. Francis—F. W. Gesswein Co., 39 John street, New York, can furnish you with tools for metal work.

E. W. R.—Use Devoe's oil stains, and for a good green, use walnut stain first for dark effects; when dry, use antique oak, and lastly malachite green. After standing for several hours the wood should be well rubbed, so as to take off all superfluous stain. Make a mixture of wax and turpentine and apply while warm; let this stand a few hours, then rub well with soft rags.

A. K. T.—Fourteen carat gold is very hard to work. Eighteen carat is very much easier and the color is so much better also.

TREATMENT FOR PINK ROSES (Supplement)

Rhoda Holmes Nicholls

THIS study of Roses can be used for the decoration of china as well as for a study for water color painting. The roses are painted in flat modelling to make them more adaptable for decoration. In copying them, it is important to keep the masses simple, light against dark and dark against light, the flowers forming the light masses and the leaves the dark. The roses are broken with deeper tones and the leaves with light to divide the masses without disturbing the balance. The study is painted on 90 pound paper (Whatman). The colors used are: Hooker's Green No. 2, Aligarin Crimson, Raw Sienna and Indigo for the leaves; Rose Madder, Vermilion, Cobalt Blue and Indian Yellow for the roses. For the stems use a little Emerald Green and Lemon Yellow with Hooker's Green No. 2. The background is painted with Indigo, Brown Madder and Raw Sienna.

INTERESTING POTTERY RELICS DISCOVERED

EXCAVATIONS in the plain of Graufesenque, near Milan, in the south of France, have recently brought to light the remains of a Roman pottery of large extent and one which from the marks on ancient vases, etc., in numerous museums, must have supplied the whole of Roman Gaul with ceramic ware. In addition to a variety of interesting relics, says the *Revue Archeologique*, the factory books were also found, these consisting of glazed clay tiles on which the necessary entries were made with some pointed instrument. Seven of these tablets have been discovered, in size from 7 x 4½ to 7 x 9 inches, and containing entries in three columns by an unskilled hand. The first column gives the names of the workmen, the second the class of goods produced and the third the number of each delivered.

One of these names is that of Momo, who seems to have

been a very skillful hand, since ware bearing his stamp has been discovered in Pompeii. The works seem to have flourished between the years 50 and 70 A. D., and to have done business on a large scale, no less than 9,000 pieces of one kind having been made by Momo, whilst other workmen turned out between 300 and 1,400 pieces each. The names of the ware are given, a circumstance which will facilitate the proper naming of many Roman articles already in museums.—*From China, Glass and Pottery Review*.

ANSWERS TO CORRESPONDENTS.

K. A.—Try alcohol to thin your oil of lavender if too heavy. Hard or unfluxed gold can be used only over fired color or raised paste. Brushes and palette knife should always be cleaned in changing from one kind of gold to another. It will be a difficult problem to modify a "fierce jonquil yellow ground with a blood red design." We would suggest outlining the design in black and covering the yellow ground with fine dots of white enamel. No, flowers cannot be painted with the sugar and water mixture, it is only useful for black outlines in powder color. We cannot go into the manufacture of colors in our magazine, better look up the subject at a library.

S. J.—Silver always tarnishes more or less, but can always be cleaned like other silver. The dull colors of which you speak are mat colors and are dusted on the same as powder color, a second coat can be put on if necessary. You will find directions for dusting in many back numbers of *KERAMIC STUDIO* Answers to Correspondents. We do not know of a good colored study of cherries but hope to publish one soon.

C. W.—The color studies given with the *KERAMIC STUDIO* can be executed in any make of colors, usually the treatment given with the study advises the make of color the artist used, but it is always possible to substitute other makes. We have still a few copies of the Lacroix color chart which we give to any subscriber who writes enclosing two cents postage. Lacroix Ruby is the best of that make for dark red roses. Certainly other makes of color can be used with Lacroix; Rose Pompadour of Lacroix is often used for pink roses.

M.—It is not necessary to fire in the exact time given in directions for the kiln. The draft conditions in every place are different, while each individual kiln will have its own peculiarities. Never use enough oil to overflow or to cause heavy smoke from the chimney, there is no advantage in a rapid fire. You will have to try the dampers and see which arrangement will give the steadiest flame and the strongest roaring sound, a good strong "roar" should always be heard with a good draft. A damper in the pipe is of use only to make a slower cooling off, which is better for the kiln. The damper is turned only when the oil is burned out. Smoke from the chimney always indicates that you are using more oil than the combustion will consume, shut off your flow of oil a little. The heat comes only from the oil consumed which makes no smoke, any more oil not only is useless for heat purposes, but clogs the kiln and chimney with soot. Muffles always separate so that the cracks have to be refilled frequently, this will not affect the firing.

A. E.—Yellow lustre over orange lustre will prevent it from rubbing off. Lustres cannot be used in enamels. Many good dark purples are sold in powder color—Royal Purple, Panzy Purple, etc.,—write to the artists who sell colors.



KILNS—FREDERICK H. RHEAD

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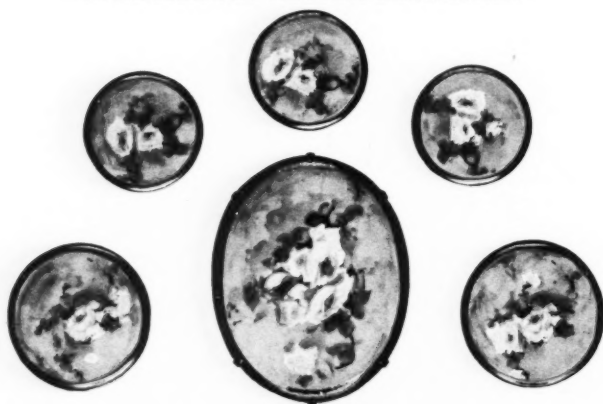
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